



U.S. Department of Justice

Federal Bureau of Investigation
Washington, D.C. 20535

April 28, 2017

FOIPA Request No.: 1365366-000
Subject: ACKERMAN, JAMES SLOSS

Dear Ms. Best:

In response to your Freedom of Information Act (FOIA) request submitted to the FBI, enclosed are processed documents responsive to your request.

Material consisting of **five** pages has been reviewed pursuant to Title 5, U.S. Code § 552, and this material is being released to you in its entirety with no excisions being made by the FBI.

For your information, Congress excluded three discrete categories of law enforcement and national security records from the requirements of the FOIA. See 5 U.S.C. § 552(c) (2006 & Supp. IV (2010)). This response is limited to those records that are subject to the requirements of the FOIA. This is a standard notification that is given to all our requesters and should not be taken as an indication that excluded records do, or do not, exist.

For questions regarding our determinations, visit the www.fbi.gov/foia website under "Contact Us." The FOIPA Request number listed above has been assigned to your request. Please use this number in all correspondence concerning your request. Your patience is appreciated.

You may file an appeal by writing to the Director, Office of Information Policy (OIP), United States Department of Justice, Suite 11050, 1425 New York Avenue, NW, Washington, D.C. 20530-0001, or you may submit an appeal through OIP's FOIAonline portal by creating an account on the following web site: <https://foiaonline.regulations.gov/foia/action/public/home>. Your appeal must be postmarked or electronically transmitted within ninety (90) days from the date of this letter in order to be considered timely. If you submit your appeal by mail, both the letter and the envelope should be clearly marked "Freedom of Information Act Appeal." Please cite the FOIPA Request Number assigned to your request so that it may be easily identified.

You may seek dispute resolution services by contacting the Office of Government Information Services (OGIS) at 877-684-6448, or by emailing ogis@nara.gov. Alternatively, you may contact the FBI's FOIA Public Liaison by emailing foipaquestions@ic.fbi.gov. If you submit your dispute resolution correspondence by email, the subject heading should clearly state "Dispute Resolution Services." Please also cite the FOIPA Request Number assigned to your request so that it may be easily identified.

Sincerely,

A handwritten signature in black ink, appearing to read "David M. Hardy", is written over a horizontal line.

David M. Hardy
Section Chief,
Record/Information
Dissemination Section
Records Management Division

Enclosure

For your additional information, a record that may be responsive to your Freedom of Information

Act (FOIA) request has been transferred to the National Archives and Records Administration (NARA). You may desire to direct a request to NARA, 8601 Adelphi Road, College Park, MD 20740-6001. Please reference the file number 100-BS-41352 Serial 245.

A search of the FBI Headquarters surveillance indices has been conducted and no responsive record which indicates that James Ackerman has ever been the target of electronic surveillance was located.

(Mount Clipping in Space Below)

(Indicate page, name of newspaper, city and state.)

Boston Globe
Sunday
2/23/97
page 1

Date:
Edition:

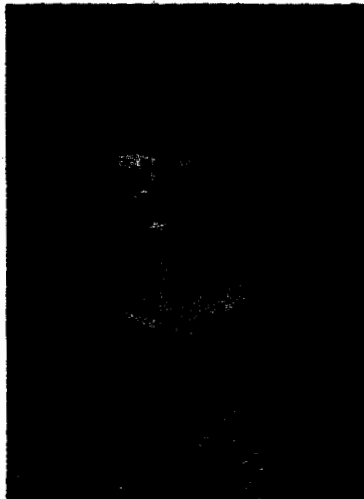
Title:

Leonardo on tour: the good, the bad... and the phony?

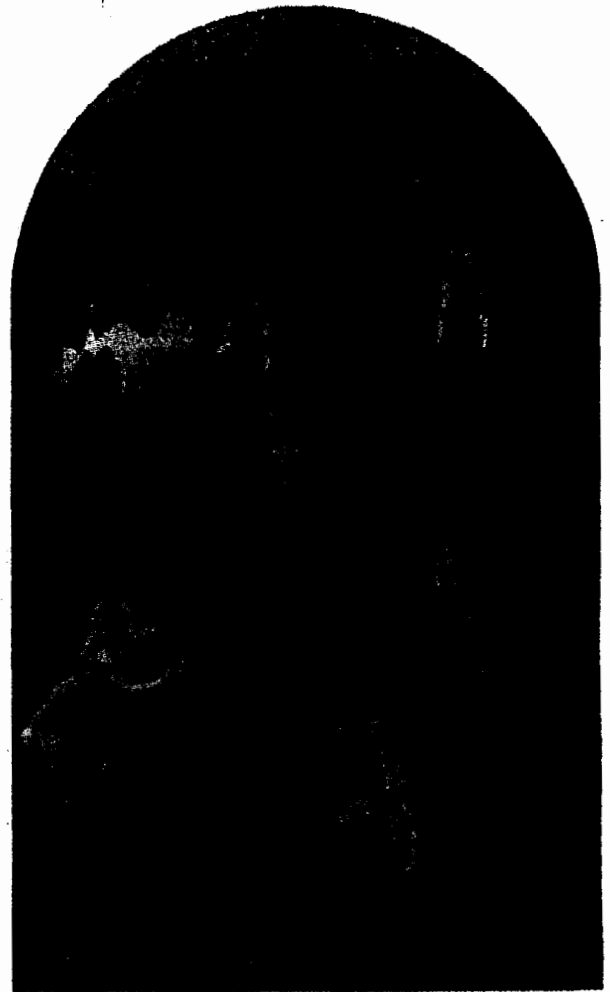
Art historians question attribution of
some works headed for Boston show



The Wax Horse
Experts say no Leonardo sculptures are known to exist.



The Dressed-Up Angel
Painting was pulled from exhibit "for conservation."



PHOTOS FROM EXHIBIT CATALOG

Virgin of the Rocks
This original Leonardo stayed at home in the Louvre. An "attributed to" version is due here.

2 - 196A - 95 - 80169

196A BS 80169-2

SEARCHED	_____
SERIALIZED	<u>JC</u>
INDEXED	<u>JC</u>
FILED	<u>JC</u>

By John Yemma
GLOBE STAFF

You've seen the "Mona Lisa" billboards all over Boston. Next week, see the Leonardo da Vinci paintings at the Museum of Science.

But don't look too closely.

While the Museum of Science exhibit encompasses more than just the art of the Renaissance genius — Leonardo was a brilliant inventor and scientist as well — the dozen paintings and at least one of the two sculptures on display in the art gallery at Science Park beginning March 3 have caused grave doubts

among some art historians.

James Ackerman, professor emeritus of art history at Harvard, quit as a volunteer adviser to the museum in December over the museum's decision to exhibit paintings said to be by Leonardo, Michelangelo, and Raphael or people working under their supervision.

The labels on the paintings, Ackerman warned museum officials, were simply too generous, linking dubious and contested works from private collections too closely with Leonardo and other Italian masters. He urged the museum not to sanction them by displaying them.

Labeling can go a long way toward boosting the value of a questionable work at future art

auctions. There have been past scandals in the art world over sweetheart deals in which critics give credibility to paintings and then profited from their later sale.

Though aware of the concerns Ackerman raised several months ago, David Ellis, director of the Museum of Science, decided to proceed with the exhibit rather than risk angering the German institute that provided the paintings.

"We didn't feel we could not exhibit them," said Larry Bell, vice president for exhibits. "The people who provided them could have pulled the exhibit out from under us. And frankly, this is a small thing for the show as a

DA VINCI, Page B4

■ DA VINCI

Continued from Page A1

whole, which is about how Leonardo thought and worked."

None of the paintings at the museum is billed as an original by Leonardo alone, though there are two drawings so labeled.

Bell said that after weeks of struggling over wording, museum officials altered some of the labels to introduce more skepticism but were going ahead with the display of controversial works because they contribute to understanding Leonardo's technique and his place among contemporaries.

That move has lessened the concerns of Ackerman and his colleagues. But a \$38 catalog of the show, produced by the German institute and sold in the Museum of Science gift shop, still contains attributions that go too far, he and other critics say.

Catalogs are what survive after a show closes, and they are often cited by art dealers to establish a painting's pedigree. Tucked in amid color plates of such masterworks as "The Last Supper" and the "Mona Lisa" in the Museum of Science's 200-page catalog is art by lesser artists and works of obscure origin.

The owners of these paintings might well believe — or hope — that they possess the real thing. Among scholars, however, there are rigorous rules for associating a painting with a master like Leonardo. Under these rules, several specialists said,

these paintings just don't qualify.

Question of standards

A museum dedicated to the scientific method should know better, Ackerman said.

"You can imagine the fuss in the scientific community if you put on an exhibit in which you said you had the last specimen of a prehistoric type of fish and it turns out to be a catfish skeleton," Ackerman said. "Think how that would shock people."

There is a science to the study of art as well, he said. And, as in the hard sciences, extraordinary claims require extraordinary proof.

"It is not simply one person's opinion against another's," Ackerman said. "There are standards, and the public deserves to know the foundations on which to build an awareness of art. How are we going to get a sense of the uniqueness of a Michelangelo, Raphael, or Leonardo if the waters are muddied by all kinds of implausible and peripheral works?"

The paintings and catalog were provided by the Institute for Cultural Exchange in Tübingen, Germany. The labels were approved by Carlo Pedretti, director of the Armand Hammer Center for Leonardo Studies at the University of California at Los Angeles. Pedretti, who was the museum's official adviser for the Leonardo exhibit, defends his judgment.

"There might be a few inconsistencies. Strange things maybe happen in the coordination of entries,

Leonardo on tour: the good, the bad

... and the phony?

but otherwise the attributions are sound," Pedretti said in phone interview.

One of the paintings in question is Leonardo's "Virgin of the Rocks." The original is in the Louvre Museum in Paris. London's National Gallery also possesses a "Virgin of the Rocks." Art historians have debated the origin of the London version,

with several contending that Leonardo's hand is evident in it but that much of the work was done by other artists in his workshop.

Then there is a "Virgin of the Rocks" that will be on the wall at the Museum of Science. This one is from a private collection in Switzerland. The museum will label it "attributed to Leonardo and Pupils," Bell said.

The words "attributed to" help, art historians say, but in reality there is little possibility this is even close.

Doubts about sculptures

"The chances are 99 percent that it is not a Leonardo," said Helmut Wohl, a professor of art history at Boston University.

Then there are the two sculptures - "The Bust of Christ as a Youth" and "The Wax Horse." The Museum of Science labels the bust as simply "Leonardo," Bell said. The horse is "attributed to Leonardo."

Not so fast, said Jack Wasserman, an art historian at Temple University in Philadelphia.

"There is no single work of sculpture which Leonardo worked on that survived to today," Wasserman said. "Yes, it could be 'attributed to' Leonardo, but you need to have a compelling reason for doing so. Since nothing survived, there is no way to judge a piece of sculpture like this."

Several paintings were yanked or switched with others before the show arrived in Boston. "The Dressed-up Angel," for instance, which was attributed to "Leonardo and workshop" in the catalog, figured prominently in early promotional material for the Boston show.

"We struggled and struggled and struggled over how to attribute the clothed angel," Bell said, "only to find out that it isn't coming after all. It was pulled by conservators because it was in too bad shape to continue touring."

That's just as well, art historians say. The painting's ties to Leonardo are tenuous at best.

The Museum of Science bills its show as "the largest and most comprehensive exhibit ever mounted" on Leonardo. In true Museum of Science style, it includes many interactive displays, models of Leonardo's inventions, a sound and light show, historical videos, and other popular technical presentations.

Almost all of Leonardo's anatomical, botanical, and scientific drawings in the exhibit are reproductions from his notebooks. As the show was being planned last year, Bell said, the museum convened a focus group to determine if the public would be bothered by the lack of original artwork.

"People said it didn't matter to them - it would if it were at the Museum of Fine Arts but not at the Museum of Science," Bell said. "There is a lot more art in this exhibit than we've ever dealt with, but it is really to tell the story of Leonardo from childhood to death and to help people think about a man who was both an artist and an inventor."

Ackerman and his colleagues applauded that approach. They are worried, however, about resume padding for some of the paintings that might be occurring in the process.

"Were a new attribution to Leonardo to be taken seriously - just one - it would be international news," said Ackerman. "It would be a front-page sensation."



LEONARDO DA VINCI. . Both artist and inventor